FAMILY GUY

"A Picture's Worth a Thousand Bucks"

Production #2ACX07

Written by

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Created by

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RECORD DRAFT (BLUE)
June 1, 1999

"A Picture's Worth a Thousand Bucks"

CAST LIST FOR #2ACX07:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ANDY GRIFFIN.....SETH MACFARLANE
ANDY WARHOL.....TBD
ANGRY MAN.....JOEY SLOTNICK
ANNOUNCER.....SETH MACFARLANE
ANTONIO MONATTI.....TBD
ASSISTANT DEVIL.....SETH GREEN
BARNEY FIFE.....SETH MACFARLANE
BELLMAN.....SETH MACFARLANE
BING CROSBY.....SETH MACFARLANE
BOB.....JOEY SLOTNICK
BONNIE.....JENNIFER TILLY
BRUCE SPRINGSTEEN.....TBD
BULL.....JOE REGALBUTO
CALVIN KLEIN.....TBD
CARTER.....JOEY SLOTNICK
CLEVELAND.....MIKE HENRY
CORKY.....FAITH FORD
CURATOR.....SETH MACFARLANE
DIRECTOR.....DANNY SMITH
EDITOR.....JOE REGALBUTO
FRANK.....JOE REGALBUTO
GIRL.....TBD
JIM.....CHARLES KIMBROUGH
JOE.....PATRICK WARBURTON
KATE MOSS.....TBD
KEVIN.....SETH MACFARLANE
MAN-SIZED BIRD.....DANNY SMITH
MAPPLETHORPE.....SETH MACFARLANE
MINNIE MOUSE.....TBD
MURPHY.....CANDICE BERGEN
OBVIOUSLY OVERDUBBED VOICE.....CHARLES KIMBROUGH
PIGEON #1.....SETH MACFARLANE
PIGEON #2.....DANNY SMITH

PRETTY WOMAN……FAITH FORD

QUAGMIRE……SETH MACFARLANE

SATAN……SETH MACFARLANE

SISTER WENDY……ALEX BORSTEIN

STARK ACTRESS……ALEX BORSTEIN

STEPHEN KING……TBD

TIM……ALEX BORSTEIN

TOUR GUIDE……ALEX BORSTEIN

VOICE ON CAR SPEAKER……SETH MACFARLANE

WALT DISNEY……SETH MACFARLANE

YODA……TBD

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

LOIS cooks breakfast. EVERYONE but Brian is at the table.

PETER

Why can't I have my usual Froot Rings?

MEG

Mom's making a recipe she saw on Martha Stewart.

LOIS

You know, for a neurotic divorced woman, she certainly knows how to make a family feel special.

CARTER BANKS, a blond soap opera type enters and waits.

ANNOUNCER (V.O.)

In tonight's episode, the part of Brian the dog will be played by Carter Banks.

Carter turns, obviously facing the wrong camera.

CARTER/BRIAN

Here I am. Sorry I overslept. Lois--

Lois comes over and subtly turns Carter to the right camera.

CARTER/BRIAN (CONT'D)

--something smells delicious. Eggs Sardou? My favorite!

LOIS

Well, someone appreciates my cooking.

PETER

Lois, he's a dog. He'll eat anything.

STEWIE

Well, not anything. He didn't appreciate the dog biscuits I marinated in my diaper.

There's a beat. It grows a little uncomfortable. They all look at Carter, expectantly.

CARTER/BRIAN

(REALIZING) Oh! Me! Sorry!

(RECOVERING) Listen, Damien, for half a buck, I'd -- (SOTTO TO LOIS) Which one of them is Damien?

The rest of the family tries to stifle their **giggles**. Lois rolls her eyes.

LOIS

(THROUGH HER TEETH) Did you even read the script?

END OF COLD OPEN

ACT ONE

In Black: It **sounds** like we're in a car that's being driven.

LOIS (O.S.)

Peter, you can take off your blindfold now. We're almost there.

PETER (O.S.)

Not yet. I don't want to ruin my birthday surprise.

LOIS (O.S.)

Then at least let me drive!

INT. GRIFFINS' CAR - CONTINUOUS

REVEAL Peter, blindfolded, is driving down a busy street. A terrified Lois, Chris, Meg, BRIAN and Stewie are in the car.

PETER

Lois, you know it's illegal for women to drive. (TO HIMSELF) A woman driving. Hehehehe. Adorable.

The car pulls up in front of an amusement park.

LOIS

Peter, I don't-- Stop the car. We're here, thank God.

Peter whips off his blindfold. **PETER'S P.O.V.:** a huge sign for "Bob's Funland and Putt-Putt Golf."

PETER

Bob's Funland and Putt Putt Golf? The grown-up in me likes the prospect of fun.

Peter becomes a little boy in the same clothes which swim on him, like the "Mini-Wheats" commercial.

PETER (CONT'D)

But the kid in me says "let's

freakin' party!"

Peter pulls into a parking spot, hitting the trunk of the car parked in front of him. He jumps out. The rest of the family shakily gets out of the car. They head to the entrance. CLEVELAND, LORETTA, CLEVELAND JR, JOE, BONNIE, KEVIN, and QUAGMIRE go up to Peter.

ALL

Happy birthday, Peter!

PETER

This is unfreakin' believable!

(GREETING THEM) Quagmire! Cleveland!

Joe!

He notices an ANGRY-LOOKING MAN staring at him.

PETER (CONT'D)

Who are you?

ANGRY MAN

I'm the guy whose car you just dented!

PETER

Lois, you invited everyone!

EXT. BOB'S FUNLAND - DAY

Peter races to the front of a line of people waiting to ride a rollercoaster. He turns to a PRETTY WOMAN and points to Joe in his wheelchair.

PETER

Excuse me. My friend is "differently

abled." May he go ahead of you?

PRETTY WOMAN

Of course.

Peter motions for Joe to come to the front, then gets in line in front of Joe.

PETER

Frontsies. (TO CLEVELAND) Backsies.

(TO QUAGMIRE) Backsies. (TO CHRIS)

Backsies.

Quagmire, Cleveland and Chris get in back of Peter. Quagmire turns to the annoyed woman. He holds his hand above her head.

QUAGMIRE

Well, hello. You must be this

beautiful to ride the Quagmire.

EXT. MIDWAY - CONTINUOUS

ANGLE ON Lois (carrying Stewie), Meg, Bonnie and Kevin as they wander down a row of typical carnival games. They see Peter and friends in the first car of the rollercoaster. Joe is in his wheelchair, riding on the tracks in front of them.

JOE

Yeeeehaaaaaaaaa!

BONNIE

(TO KEVIN) Your father! (CHUCKLING)

Sometimes I think he won't be happy

until he's <u>completely</u> paralyzed.

(LOOKS OFF) Oooh! Look! The "Tunnel

of Love." Joe's favorite ride.

STEWIE

(OFF HER PREGNANT BELLY) Obviously.

(LOOKS AROUND) What level of hell is

this? It's like a zoo for ugly fat

people-- But soft!

STEWIE'S P.O.V.: a cheap stuffed Clown, hanging with the other prizes at a shooting gallery.

STEWIE (CONT'D)

How deliciously evil-looking. It's

like something out of Stephen King.

INT. DOUBLEDAY EDITOR'S OFFICE - DAY (CUTAWAY)

STEPHEN KING sits opposite his EDITOR.

STEPHEN KING

Okay, for my three hundred and

seventh book, this couple is attacked

by a... (REACHING) a...

He looks around and grabs the lamp off the desk and waves it around, making a scary face.

STEPHEN KING (CONT'D)

A lampmonster! Ooooooooh!

EDITOR

You're not even trying anymore, are

you. (BEAT) When can I have it?

EXT. MIDWAY - DAY (BACK TO SCENE)

Stewie goes over to the shooting gallery, hops on a stool and picks up the gun.

STEWIE

(EXAMINING IT) A Ten gauge? I've

never handled one of these before.

He **fires.** The recoil sends him flying off the stool and offscreen. After a beat, we hear the **patter** of his feet as he runs back into frame and **slaps** a ten dollar bill on the counter.

STEWIE (CONT'D)

This is my rifle, (STEWIE REACHES DOWN, OFF CAMERA) this is my gun, (TO RIFLE) this is for fighting, (LOOKING DOWN) this is for fun.

Meg walks over to Kevin, who is aiming an air rifle at the target. She looks at him longingly.

MEG

Sometimes don't you feel like just 'cause you're a teenager you don't even matter?

KEVIN

Yeah, sometimes.

He takes aim and **shoots rapid fire**, hitting all the targets perfectly. The BARKER hands him a stuffed bear.

KEVIN (CONT'D)

But I don't let it bother me because IT'S A SOFT BOY WHO'S RULED BY HIS EMOTIONS!!!

He tears the bear in half, enraged. He recovers.

KEVIN (CONT'D)

It's just part of growing up.

He crosses away. Stewie turns to Meg.

STEWIE

Go after him, Tubby. He's a keeper.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY

The guys are playing miniature golf. They're on the eighteenth hole. Cleveland lines up his shot through the windmill. He swings. It hits the blades of the windmill.

CLEVELAND

Oh, dang. Now I hate windmills even

more.

Peter comes over and places his ball on the starting line. He starts to arrange himself, like Ralph Kramden playing golf.

PETER

Let me give you a little tip, pally.

Peter addresses the ball and wiggles his club back and forth without hitting it.

PETER (CONT'D)

The shortest distance between two

points is the full body English high

arcing rainbow shot.

He swings his putter like a wood, sending the ball shooting into the air. It goes through a shop marked "Souvenir and China Shop."

INT. SOUVENIR AND CHINA SHOP - CONTINUOUS

A BULL is quietly examining a vase as the golf ball flies in, **shattering** every piece of china in the store. An ANGRY CLERK comes out of the back and stares at the bull. The bull notices the stare and holds his hooves up as if to stop the shopkeeper before he starts.

BULL

(QUICKLY) I know what you're thinking.

EXT. BOB'S FUNLAND PARKING LOT - CONTINUOUS

The ball continues in the air and **smashes** through the side window in the Griffins' car.

EXT. BOB'S FUNLAND MINI GOLF COURSE - CONTINUOUS

BOB, a man about Peter's age, strides over to Peter.

BOB

Sir, I'm going to have to ask you and your party to leave. You've caused nothing but trouble since you got here.

LOIS

We're so sorry. Nothing like this has ever happened before.

BRIAN

Well, there was that time Peter took us all on the merry-go-round.

EXT. "JOLLY HOLIDAY" CHALK DRAWING - DAY (FLASHBACK)

Peter and the family are riding a brightly colored merry-go-round. As in "Mary Poppins", the horses separate from the carousel and gallop off, posts and all.

PETER

Come on everyone! It's a jolly freakin' holiday!

Peter passes Chris, Brian, Stewie, Lois, Meg, then BURT, JANE and MICHAEL BANKS before colliding with MARY POPPINS, who is thrown to the ground. Peter jumps off his horse and rushes to Mary.

PETER (CONT'D)

Oh, my god! Aw, jeez... Kids, don't come over here! She's bleeding very badly!

Lois comforts Jane and Michael, who are **crying.**

INT. HOSPITAL ROOM - DAY (FLASHBACK CONTINUED)

Peter is in a hospital room, giving a spoonful of medicine to a bed ridden Mary Poppins. He's wearing an apron like she did.

PETER

Come on, Mary. Take your medicine.

Spit-spot.

Mary knocks the spoon to the ground, bitter. Peter takes a bedpan and an I.V. stand and moves them around as if they were dancing.

PETER (CONT'D)

(SINGING) ALL THE STUFF IN THE ROOM

IS SOMEHOW DANCING BY ITSELF / HOLY

CRAP, LOOK AT THAT / THAT'S REALLY

FREAKIN' NEAT!

Mary glares at him.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY (BACK TO PRESENT)

CLEVELAND

Peter, perhaps we should just

continue the party at some other type

of location.

PETER

No, wait. (STUDYING BOB) I know this

guy. We went to high school together!

BOB

We did?

PETER

(TO OTHERS) Oh, yeah. He was a loser

then, and he's a loser now. We used

to kid this guy all the time.

EXT. QUAHOG CEMETERY - DAY (FLASHBACK)

A somber teen-aged Bob is laying flowers on a grave. **WIDEN TO INCLUDE** Peter and some other KIDS standing behind Bob.

PETER

(SING-SONG) Bob misses his mommy, Bob misses his mommy! Hehehehe!

Bob's eyes tear, angry and hurt.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY (BACK TO PRESENT)

PETER

So we're not going just 'cause some little pissant tells us to. I demand to see the owner.

Bob's eyes narrow in anger.

BOB

That's me. (TO OTHERS) I'm Bob Funland.

Peter looks at Bob, then at the huge sign that reads, "Bob's Funland and Putt-Putt Golf", then back at Bob.

PETER

(INCREDULOUS) You own this whole place?

BOB

That's right. And what do you do now, you jerk?

PETER

Uh... (BLUSTERING) I'm Neptune. God of the Oceans. I conjure up storms and feed off the finest white tuna.

BOB

You what?

PETER

I work in a toy factory.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

A dejected Peter holds an open book on his lap. (There's a pile of half-opened gifts on the couch.) The family looks on.

PETER

Look at this, Lois. Right here. See, I was voted "Most Likely To Succeed."

LOIS

Peter, that's not you.

PETER

Oh. I wondered why they had the wrong picture and name.

LOIS

That's not even a yearbook. That's a "People" magazine. Can't we just enjoy the rest of your birthday? (OPENS A CARD) Look, it says "Happy Birthday Daddy. Love, Stewie."

STEWIE

Let me see that! Did you forge my name? Is that backward 'S' supposed to be cute? Oh, I'm going to crap double for you tonight!

PETER

Face it, Lois. I'm a nobody. Why can't I be famous, like Bob? Or my folksy Uncle Andy Griffin, Sheriff of Mayberry.

INT. MAYBERRY JAIL - DAY (CUTAWAY)

ANDY GRIFFIN (looks like Peter), brings OPIE to the jail cell, where OTIS sits, drunkenly.

ANDY GRIFFIN

Now, Opie, I brought you down here to show you what happens when a citizen steps outside the boundaries of the law. Go ahead, Barney.

PAN OVER to BARNEY FIFE, dressed in a leather jockstrap, and thigh-high boots, brandishing his police baton.

BARNEY FIFE

Okay. Hold still, Otis. If you struggle, it'll only make it worse. Or better. Depending on your sexual orientation.

He puts a gag ball in Otis's mouth a la "Pulp Fiction."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

Chris gives Peter a large gift-wrapped package.

CHRIS

Don't be depressed, Dad. Here, I made you a present!

Peter unwraps it. It's a painting. Very modern, expressionistic--and quite beautiful.

BRIAN

My god. (AMAZED) It's...good. Really good.

CHRIS

It's a hot dog. I painted it myself. Don't try to eat it.

Lois lights the candles on Peter's cake.

LOIS

It's lovely, Chris. Go ahead, Peter. Make a wish.

Peter closes his eyes and speaks softly.

PETER

I'd sell my soul to be famous.

INT. FIERY BOWELS OF HELL - DAY (CUTAWAY)

SATAN sits at a desk. An ASSISTANT DEVIL is at a computer. LOST SOULS are working in the firepits.

SATAN

I got a live one! Peter Griffin.

The assistant checks the computer.

ASSISTANT DEVIL

Sorry, chief. Seems he already sold his soul in 1976 for Bee Gees tickets. Oh, and again in 1981 for half a mallowmar.

SATAN

Aw, heck! Where's a lawyer when I need one?

Everyone in the pit drops his pitchfork and raises their hands.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING (BACK TO SCENE)

EXT. GRIFFINS' HOUSE - SAME

Peter gets in his car as Chris comes out with the painting.

CHRIS

Don't forget this. Maybe you could hang it in your office.

PETER

Son, I'll put it someplace where everyone can see it.

As Chris happily goes in the house, Peter uses the painting to plug the broken side window of his car. A Jaguar pulls up beside Peter's, and a trendily dressed man, ANTONIO MONATTI, steps out, staring at the painting.

ANTONIO MONATTI

Excuse me, I'll give you a thousand dollars for that... that masterpiece.

Peter takes out a Ming Vase from the back seat.

PETER

What, you mean this Ming vase? I can't. My wife bought it and I use it to put snotty Kleenex in.

ANTONIO MONATTI

No, I mean that painting. I must have it for my gallery in Soho. I'll give you <u>five</u> thousand dollars! What do you say?

PETER

I say--

SMASH CUT TO:

INT. GRIFFINS' LIVING ROOM - DAY (LATER)

Peter bear-hugs Chris and kisses him on the lips. Lois and Brian watch.

PETER

I love ya, ya freakin' son of mine! I got five thousand bucks for that painting you made me.

CHRIS

(HURT) But I painted that just for you.

PETER

Don't feel bad, Chris, I didn't even want it! And now we all get a free trip to New York 'cause Mr. Monatti thinks you can be a famous artist!

BRIAN

Monatti? Antonio Monatti?

LOIS

You've heard of this man?

BRIAN

Oh, ho ho, he's only the biggest art dealer in New York. I met him when I was a struggling artist in Soho. We all used to hang out together at Studio 54.

INT. STUDIO 54 - NIGHT (FLASHBACK)

ANDY WARHOL sits at a table with DAVID HOCKNEY and BIANCA JAGGER. Brian, dressed like the other WAITERS in gold lame hotpants, no shirt and gold cuffs, is carrying a tray.

ANDY WARHOL

Brian, Miss Jagger is out of champagne.

BRIAN

Not anymore, Mr. Warhol.

He gives her another glass. An egg timer on the table **buzzes**.

ANDY WARHOL

Oh, sorry, Bianca. Your fifteen minutes is up.

Bianca Jagger starts to fade away.

ANDY WARHOL (CONT'D)

Oh, and by the way, Mick is nailing David Bowie.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Peter, we are not going to New York.

PETER

Lois, our son has been blessed with a great gift. I'm going to do everything I can to nurture that talent and help him succeed. And then I'm gonna use him to live out all my frustrated hopes and dreams. Because that's good parenting.

(MORE)

PETER (CONT'D)

Right Bing Crosby?

ANGLE ON BING CROSBY.

BING CROSBY

That's right, Peter. And if your kids give you any lip, you can beat them with a sack of sweet Valencia oranges. They won't leave a bruise and they'll let 'em know who's boss. There's noooo doubt about it.

PETER

That doesn't sound right.

BING CROSBY

Are you giving me lip, boy? (TAKING OFF HIS BELT) Cause I'll take this belt off and put the smack down on you. Is that what you want?

He advances towards Peter and **slaps** him as Peter protests, backing away.

PETER

Hey, what are you doing? Knock it off! Hey? Get away from me, ya dead crooner!

END OF ACT ONE

ACT TWO

EXT./ESTAB. NEW YORK CITY - DAY

In the style of the "NYPD BLUE" bumpers, we see a quick series of **SWISH PANS** to various shots of New York City, accompanied by an **NYPD BLUE-style percussive intro.** The final shot is a bus with a side panel that reads, "Tuesday Nights on UPN: Something bad." A cab passes the bus and we **FOLLOW IT.**

INT. YELLOW CAB - DAY

The Griffins are piled into a cab, looking around in wonder at the city. A voice comes over the car's speaker.

VOICE ON CAR SPEAKER (O.S.)

(THICK ACCENT) Hi, this is Slobodan Milosevic. I'm responsible for the deaths of thousands of innocent people, but I won't be responsible for yours. Please, buckle up.

LOIS

Oh, kids, look at that man over there, grabbing his own crotch. So alive, this city!

EXT./ESTAB. PLAZA HOTEL - DAY

The cab pulls up in front of the Plaza. Peter pays the driver.

MEG

Look! There's Central Park!

LOIS

There's the Empire State Building!

CHRIS

There's a hot dog cart!

LOIS

Chris, don't spoil your appetite. New York has some of the best restaurants in the world. They even have Indian food here. Not the (INDIAN CRY) kind but the (POINTS TO FOREHEAD "DOT") kind. And shows!

A BELLMAN comes up and takes their luggage. He leans down to Stewie.

BELLMAN

Welcome to the Big Apple, fella.

Stewie palms a five dollar bill and hands it to him.

STEWIE

Just make sure there's a copy of the Wall Street Journal next to the changing table. And send a masseuse up. (POINTEDLY) Legitimate.

They enter the lobby.

INT. PLAZA HOTEL LOBBY - CONTINUOUS

Peter goes up to the check-in counter and **bangs** the bell continuously.

PETER

Waiter! We need some service here! The name's Peter Griffin. Father of Chris Griffin, the soon-to-be-famous artist.

Peter puts his arm around Chris, proudly. Chris smiles, pleased by the attention. The CLERK hands him a plastic card key. They start through the lobby to the elevator.

MEG

Mom, can we go see a Broadway play tonight?

BRIAN

Count me out. I'm never going to the theater with Peter again.

EXT./ESTAB. BROADWAY THEATER - NIGHT (FLASHBACK)

The marquee reads, "'UNCLE VANYA' by Anton Chekhov."

INT. BROADWAY THEATER - SAME (FLASHBACK CONTINUED)

A STARK-LOOKING ACTOR and ACTRESS stand on a stark stage.

STARK ACTRESS

Remember when you were younger, Uncle Vanya used to spend whole nights translating books for you. Uncle Vanya and I worked without rest, afraid to spend a kopeck on ourselves.

There's a very long pause as the actors pose, dramatically. **ANGLE ON PETER**, who sits next to Brian.

PETER

What the hell is this? For cryin' out loud, somebody throw a pie!

INT. PLAZA HOTEL LOBBY - DAY (BACK TO PRESENT)

PETER

Screw the theater. Mr. Monatti invited us to a cocktail party so Chris can meet a bunch of artists. It's at the Museum of Modern Art.

(MORE)

PETER (CONT'D)

God, I hope that's not some kind of

museum.

EXT./ESTAB. MUSEUM OF MODERN ART - NIGHT

INT. MUSEUM GALLERY - SAME

A swank party is in full swing. Many ART PATRONS, ARTISTS and SOCIETY TYPES mill around. Brian looks at some sketches under a sign that says, "MAPPLETHORPE EXHIBIT." He turns to a nearby CURATOR.

BRIAN

Mapplethorpe? I thought he just did

photography.

CURATOR

Oh, no, early on he did caricatures.

EXT. BEACH BOARDWALK - DAY (CUTAWAY)

ROBERT MAPPLETHORPE sits at an easel drawing a guy named TIM who sits on a stool, posing for a caricature.

MAPPLETHORPE

Okay, Tim, who's your favorite sports

star?

TIM

Uh, Reggie Jackson.

MAPPLETHORPE

Well, I'm gonna draw him peeing in

your mouth. What number is he?

INT. MUSEUM GALLERY - NIGHT (BACK TO SCENE)

Antonio Monatti comes over to the family.

ANTONIO MONATTI

(WARMLY) Welcome. Chris, there are a number of artists here I'd like you to meet. There's David Hockney, Larry Rivers, and the artist formerly known as Prince.

A walking GLYPH SYMBOL, holding a drink, is surrounded by BEAUTIFUL MODELS. As a WAITER crosses in front of him, he **sucks** an hors d'ouevre with the trumpet part of his symbol.

PETER

Let's talk turkey, Monatti. We've been here all day and Chris isn't a famous artist yet.

BRIAN

Peter, creating art takes a lot of training and technique. All of the great artists I knew took classes.

PETER

Even Walt Disney?

INT. ART CLASS - DAY (CUTAWAY)

A young WALT DISNEY is at an easel, drawing Minnie Mouse. **PAN OVER** to a stool where MINNIE MOUSE poses. Tearfully, she starts to lower her top, then stops.

MINNIE MOUSE

(CRYING) Do I--do I have to?

WALT DISNEY

(IMPATIENTLY) You want to be a star, dontcha? Then TAKE IT OFF!

Minnie nods while she **sobs** and lowers her polka-dotted dress. Walt grins evilly and begins sketching furiously.

WALT DISNEY (CONT'D)

Yeah. Yeah, that's nice.

INT. MUSEUM GALLERY - NIGHT (BACK TO SCENE)

CHRIS

Art school? Awriiight! All the paste I can eat!

PETER

Forget it, Chris, we don't have that kind of time.

Peter pulls out a hunting knife and starts toward Chris.

PETER (CONT'D)

Give me your ear.

LOIS

Peter!

Monatti rushes to Peter and has to literally pry the knife from his hands.

ANTONIO MONATTI

(STRUGGLING) Mr. Griffin! Please! (GETS THE KNIFE) My life has been devoted to nurturing talent. Why don't you folks go do some sight-seeing. I promise you, if you leave Chris in my hands, the name Griffin will be as well known as Kandinsky.

PETER

Who?

ANTONIO MONATTI

Rembrandt?

PETER

Who?

ANTONIO MONATTI

Da Vinci?

PETER

Who?

ANTONIO MONATTI

Bazooka Joe?

PETER

There ya go.

EXT./ESTAB. CENTRAL PARK - AFTERNOON

Peter and the family (except for Chris) are riding through the park in a horse drawn carriage.

LOIS

Look how they cleaned up Central Park.

PETER

Yeah, I'd say current New York mayor--

Peter's lips keep moving as a different voice speaks.

OBVIOUSLY OVERDUBBED VOICE (V.O.)

(current mayor at time of air)

PETER

--has certainly polished the Big

Apple.

LOIS

(LAUGHS) I love it when you use

topical humor.

BRIAN

Yeah, you're a regular Murphy Brown.

INT. PHIL'S BAR - NIGHT (CUTAWAY)

MURPHY BROWN, JIM DIAL and CORKY SHERWOOD sit at a table.

JIM

Hey, Slugger, blah blah blah blah

John Sununu.

CORKY

Murphy, blah blah blah blah Tipper

Gore?

FRANK crosses over.

FRANK

Hey Murph, you can't blah blah blah

blah Ayatollah!

MURPHY

Blah blah blah blah government out of

my uterus!

The audience howls with **laughter.**

EXT./ESTAB. TRENDY RESTAURANT - AFTERNOON (BACK TO SCENE)

The place is called Fud (with a line over the "u").

INT. TRENDY RESTAURANT - SAME

Chris is dressed in black. His hair is now cut short and spiky with black streaks. He and Antonio eat lunch.

CHRIS

This is fun, but shouldn't I be

painting?

ANTONIO MONATTI

My boy, before you can create art, I

must create you.

He motions to a photographer to come over.

ANTONIO MONATTI (CONT'D)

(TO PHOTOGRAPHER) My newest discovery. (TO CHRIS) Pout for the camera.

Chris tries to pout. The "photographer" pantomimes holding a camera and makes the sound of a '40s flashbulb. **"Poof!"**. Chris looks confused.

ANTONIO MONATTI (CONT'D)

(EXPLAINING) He's a conceptual photographer.

CHRIS

He's good. I see a blue dot.

EXT./ESTAB. UNITED NATIONS BUILDING - DAY

INT. UNITED NATIONS GENERAL ASSEMBLY ROOM - SAME

Lois, Meg, and Brian stand outside the men's room, watching people of many ethnicities in their native garb walk by. Peter comes out of the men's room, his hands dripping with water.

LOIS

Oh, the United Nations! Isn't it inspiring how so many different cultures can come together?

PETER

Yeah, and use up all the towels in the men's room.

He looks around for something to wipe his hands on as two ARAB MEMBERS pass by. Peter reaches up to wipe his hands on their kaffiyeh (headdress).

PETER (CONT'D)

Thanks, Carlos.

LOIS

Where's Stewie?

ANGLE ON Stewie, who is at the Chinese diplomat's seat, photographing a bunch of documents with a Fisher-Price type camera.

STEWIE

Hmmm. Hidden missile silos behind the Great Wall. Ancient Chinese secret, huh?

He **snaps** a picture.

EXT./ESTAB. TRENDY NIGHT CLUB - NIGHT

The sign outside reads, "Ben Wah's Ballroom".

INT. TRENDY NIGHT CLUB - SAME

Antonio and Chris sit at a table, surrounded by BEAUTIFUL MODELS. Chris checks his watch.

CHRIS

Shouldn't my mom and dad be here by now?

ANTONIO MONATTI

Oh, they called and said they'd rather wander through Soho for hours looking for an address that doesn't exist.

CHRIS

(CHUCKLING) That's my Dad. Well, maybe tomorrow we could all--

ANTONIO MONATTI

(QUICKLY) Oh, there's Kate Moss.

CHRIS

Where? I don't see her.

KATE MOSS turns face front and appears, startling Chris.

CHRIS (CONT'D)

Aaah! Are you the Matrix?

Everyone **laughs** heartily. Chris looks surprised.

ANTONIO MONATTI

Kate, this is my newest discovery, Christobel.

CHRIS

My name's Chris.

ANTONIO MONATTI

Not anymore. Christobel will look so much better in "Interview" magazine.

KATE MOSS

Nice to meet you. I love artists. Oops, a crack in the floor!

She slips down the crack and disappears.

EXT. TOP OF EMPIRE STATE BUILDING - DAY

The family looks out at the city below.

PETER

Hey, Lois. Give me a penny.

LOIS

You're not going to throw it over the edge, are you?

PETER

No. (TAKES PENNY) Yes.

He tosses the penny over the side.

EXT. SIDEWALK - CONTINUOUS

A BARREL-CHESTED COP strolls his beat, **whistling** to himself as he arrogantly twirls his nightstick. The penny hurls from above into frame and hits the cop in the head, literally splitting him in half **REVEALING** a tiny, frightened NAKED MAN who covers his privates and runs panicked out of frame.

INT. ART STUDIO - DAY

CLOSE ON Chris, in a painter's smock, stained with yellow and red. **WIDEN TO REVEAL** he's eating a hot dog. As he takes a bite, more red ketchup and yellow mustard fall on his smock. He's standing in front of a blank canvas on an easel as Antonio comes in.

ANTONIO MONATTI

Christobel, I've just scheduled your

first exhibit.

CHRIS

Wow! I can't wait to tell my Dad!

This is gonna make him happier than

when he went to that Springsteen

concert.

INT. BRENDAN BYRNE ARENA - NIGHT (FLASHBACK)

The E STREET BAND plays "**Dancin' In The Dark.**" The CROWD **cheers** as BRUCE SPRINGSTEEN takes off his guitar and puts his hand out to COURTNEY COX.

BRUCE SPRINGSTEEN

(SINGING) Hey, baby!

Courteney reaches for Bruce's hand, but Peter, similarly attired in a white sleeveless "Born In The USA" t-shirt, elbows her out of the way.

PETER

Comin' through, Monica!

Peter grabs Bruce's hand and jumps up on stage and does the Courtney Cox dance with Bruce, who looks a little confused.

INT. ART STUDIO - DAY (BACK TO PRESENT)

ANTONIO MONATTI

Yes, I know how important your success is to your father. That's why he'll understand that you can never see him again.

CHRIS

Yeah, of course he will. Dad's very-- (A LA HAROLD PEARY) Whhhhhhhhhaaaaat?!

ANTONIO MONATTI

Christobel, the art world is a place of culture and breeding. Your father is... oh, dear, how can I say this without upsetting you.

He produces a fuzzy rabbit hand puppet.

ANTONIO MONATTI (CONT'D)

(HAND PUPPET VOICE) "Your dad is a pig!"

Chris **laughs** and **claps** his hands, delighted.

ANTONIO MONATTI (CONT'D)

So you see, it's up to you, son. If you don't want to disappoint your father, you must keep him away.

Chris looks worried. Peter comes in.

PETER

There's my boy! C'mon, take a break and let's go avoid eye contact with homeless people!

CHRIS

All right, Da--

Monatti looks at Chris. Chris **gulps**.

CHRIS (CONT'D)

I mean, uh, I can't see you anymore.

PETER

What the hell are you talking about? You're my son.

ANTONIO MONATTI

Mr. Griffin, he's going to be a great artist. He now belongs to the public.

CHRIS

And apparently I'm dating Kate Moss. (SOTTO) She might be here right now, so don't say anything bad about her.

PETER

Wait a minute! You can't just push me aside! I made you! And I can destroy you!

He takes out a little device with a red button and pushes it. Nothing happens.

PETER (CONT'D)

Aw, damn. They must have put it in the wrong baby.

EXT. PLAYGROUND - DAY (CUTAWAY)

A teen-aged GIRL is on the swing, coyly talking to a boy.

GIRL

No, Bobby Williams. I don't want to go out with you. You're always--

She **explodes.**

EXT./ESTAB. PLAZA HOTEL - DAY (BACK TO SCENE)

INT. PLAZA HOTEL ROOM - SAME

Peter is pacing back and forth, agitated. The rest of the family watches, concerned.

PETER

I can't believe Chris. If I hadn't used his painting to patch that window, he'd still be in that dump in Quahog.

LOIS

That dump is our home.

PETER

Dump? So now you're too good for us, too?

LOIS

This is a once-in-a-lifetime opportunity for Chris, not you! Are you so selfish you can't see that?

PETER

(PETULANTLY) Yes, I am.

BRIAN

Peter, your son is using his talents to pursue his dream.

PETER

What about my dream?

BRIAN

You mean the one about Michelle Pfeiffer and the popsicle?

PETER

No, the dry dream. The one about me being famous. Aw, jeez, Chris was my only hope!

REVEAL YODA, who looks up from where he's been rummaging through the honor bar.

YODA

No. There is another.

Peter turns to Meg, grabs her shoulders.

PETER

You!

MEG

(SCARED) Aaaah!

Peter begins to sing a song very much like **"Everything's Coming Up Roses."**

PETER

I HAVE A PLAN / IT'S ALL ABOUT YOU--

There's an uncomfortable silence.

MEG

(HELPFULLY) Meg.

PETER

--MEG GRIFFIN / NOT MUCH YOU CAN DO,

MEG GRIFFIN / I KNOW THAT IT'S TRUE,

MEG GRIFFIN.

EXT. RADIO CITY MUSIC HALL - DAY

Peter rushes in pulling a confused Meg by the hand.

INT. RADIO CITY MUSIC HALL - CONTINUOUS

Peter drags Meg onto the cavernous stage in the middle of a ROCKETTES number.

PETER

YOU CAN'T DANCE / YOU CAN'T SING /

YOU CAN'T PRETTY MUCH DO ANYTHING /

NEVER FEAR / DADDY'S HERE / HONEY,

YOU'RE GONNA MAKE OUR NAME FAMOUS!

INT. LIVE WITH REGIS AND KATHY LEE SET - DAY

Peter grabs Meg by the hand and storms onto their set, pushing REGIS PHILBIN and KATHY LEE GIFFORD out of the way.

PETER

YOU CAN BE / ON TV / HOW ELSE CAN YOU

EXPLAIN KATHY LEE? / NOT A CLUE /

JUST LIKE YOU / HONEY YOU'RE GONNA

MAKE OUR NAME FAMOUS!

EXT. BROOKLYN BRIDGE - DAY

Peter and Meg are perched high atop the coils of the Brooklyn Bridge. Meg is quaking with fear as Peter sings with gusto.

PETER

I PUSHED CHRIS AND / NOW I'M GONNA

PUSH YOU / IT GETS WORSE YOU'LL / SEE

AFTER THIS NEXT COMMERCIAL!

Peter pushes her off the bridge, then leaps off after her.

EXT. BROADWAY - DAY

Peter lands with a flourish and catches Meg. **PULL BACK TO REVEAL** the Thanksgiving Day Parade is in progress. Peter leads a group of MACY'S WORKERS holding strings. We **PAN UP TO REVEAL** it's a giant Meg balloon.

PETER

WE'LL GO STRAIGHT / TO THE TOP / AND

THE WHOLE WORLD WILL KNOW I'M YOUR

POP / YOU'LL BE KNOWN / FAR AND WIDE

/ LIKE THAT PRINCESS WHO DIED /

EXT. NEW YORK HARBOR - DAY

As in "Don't Rain on My Parade" Peter and Meg are on the prow of a tugboat sailing past the Statue of Liberty as Peter sings his lungs out.

PETER

I'M GONNA MAKE YOU FAMOUS, WAIT AND

SEE / HONEY, I'M GONNA DO THIS FOR

YOU / BUT IT'S REALLY FOR MEEEEEEEE!

Peter continues to **HOLD THE NOTE** like Ethel Merman. The screen goes to black. Peter still **HOLDS THE NOTE** until we cut into commercial.

END OF ACT TWO

ACT THREE

INT. PLAZA HOTEL ROOM - DAY

Peter is back in the hotel room, **holding the note.**

PETER

(SINGING) MEEEEEEEEEE!

Peter ends the song. Everyone holds for a beat. Then, we **CUT TO:**

EXT. FIFTH AVENUE - DAY

Peter heads down Fifth Avenue, trailed by Meg, like Fred and Barney in "The Flintstones." As we pass Tiffany & Co., Trump Tower, etc. we hear the familiar "**Flintstones Walking Music.**"

PETER

If Chris doesn't need me, I don't need him. You're gonna love being famous, Meg. And this is the town to do it in.

MEG

I don't know, Dad. What am I gonna do?

PETER

Everybody's good at something. It's just a matter of finding that one special hidden talent.

The background ceases to resemble New York City and has suddenly become that of Bedrock.

PETER (CONT'D)

But promise me, when you make it big, you'll let me take advantage of all the--

He looks around and notices the background change. There's a pregnant pause. His eyes widen nervously. He slowly begins to back up, guiding Meg with his hand. They reverse their steps with increasing speed until the background once again is that of New York City.

EXT. ROCKEFELLER CENTER ICE SKATING RINK - DAY (LATER)

Peter and Meg sit on a bench as Brian skates perfect double axles on the ice rink.

MEG

I can't think of anything. I guess

I don't have any talent.

PETER

C'mon, think harder. There's gotta

be something you can do.

Meg looks around and **whistles**, softly. A pigeon comes and sits next to her. On the ice, Brian does a triple lutz.

PETER (CONT'D)

That's amazing!

BRIAN

Oh, thanks. I roomed with Brian

Boitano at Prep School. (QUICKLY)

Nothing happened.

PETER

No, I mean that bird just came to Meg

when she whistled!

MEG

Oh, those are just my bird calls.

PETER

Do it again! Do it again!

She **whistles** softly again. A MAN-SIZED BIRD comes over and sits next to her.

MAN-SIZED BIRD

You know if the Knicks won?

MEG

No.

MAN-SIZED BIRD

(BEAT) You know if the Rangers won?

MEG

No.

MAN-SIZED BIRD

(LONGER BEAT) You know if the Islanders--

PETER

No!

He and Meg walk away.

EXT./ESTAB. ART STUDIO - DAY

INT. ART STUDIO - SAME

Chris stands in front of a series of empty canvasses. He **sighs**. Antonio paces back and forth.

ANTONIO MONATTI

Come, Christobel. We've created the image, now you must create the art.

CHRIS

I'm blocked. I have artistic constipation.

ANTONIO MONATTI

I have every art critic coming to your opening tomorrow! Now paint something! Anything!

He walks out and **slams** the door. Chris looks sadly at the canvasses. He turns around.

CHRIS

Geez, Kate. What should I do?

REVEAL Kate Moss sitting there.

KATE MOSS

I don't know. You're the flavor of the month. Oh God, I just mentioned food. Did I gain anything?

She notices an open window.

KATE MOSS (CONT'D)

Oops. Window open.

A breeze comes in and blows her out the window. Chris watches as she wafts down to the street like a leaf. A street-cleaning truck comes by and **sucks** her up.

EXT./ESTAB. BROADWAY THEATER - DAY

INT. BROADWAY THEATER - SAME

Meg and Peter are on an empty stage. They look expectantly to a table in the audience where a DIRECTOR sits.

DIRECTOR

I'm sorry, sir, but there aren't actually any birds in "Bye, Bye Birdie." That was probably our fault. We should have been clear.

MEG

Sorry. (TO PETER) Can we go now?

PETER

Just a second, Meg. (TO DIRECTOR) How about if she whistles one of those songs from "Annie?"

DIRECTOR

Hey, y'know, I think there's a bird in "Cats."

PETER

There is?

DIRECTOR

No, but I really want you to get out of here.

EXT. WASHINGTON SQUARE PARK - DAY (LATER)

CLOSE on a STREET MUSICIAN playing the guitar in the park. A PASSERBY tosses some coins in his open guitar case. **PAN OVER** to a MIME who is doing his schtick before a small CROWD. They put a dollar in the box. **PAN AGAIN** to Peter, who is passing around a hat while Meg stands there **screeching** like a crow. People go out of their way to give her a wide berth. Two pigeons look at her, incredulously.

PIGEON #1

I'm going over there.

PIGEON #2

No. No.

PIGEON #1

I'm going over there and punch her.

PIGEON #2

No no no no no no no.

ANGLE ON Meg and Peter. Meg stops crowing.

MEG

This is humiliating.

PETER

It's show business, baby. You gotta start somewhere.

MEG

No, I don't. I quit!

Meg stomps off. Peter follows her.

PETER

You can't quit! You're under contract! You'll never work as anybody's daughter again!

PIGEON #1

Thank god that's over.

PIGEON #2

Yeah. (LONG BEAT) Wanna go crap on the Chrysler Building?

PIGEON #1

(OVERLAP) We should crap on something.

EXT./ESTAB. MONATTI ART GALLERY - NIGHT

A banner reads, "The Art of Christobel."

INT. MONATTI ART GALLERY - SAME

A CROWD of trendy looking people are milling around. Lois pulls Peter along with her. Meg, Stewie and Brian follow. Lois spots Chris, who's dressed in black leather slacks and a t-shirt. He looks bored standing with Kate Moss and some of the art crowd.

LOIS

Chris!

She waves. Chris brightens and hurries over.

CHRIS

Hey! You guys made it.

LOIS

Of course! We wouldn't miss your big day.

PETER

Yeah, we support all our ungrateful children. (MELODRAMATICALLY) Excuse me.

Peter crosses away. Meg rolls her eyes.

CHRIS

Is Dad mad at me?

LOIS

Oh, he just doesn't understand. I know artists have to make sacrifices, and--

Kate Moss crosses over and takes Chris' arm.

LOIS (CONT'D)

Oh, my god, are you Kate Moss? You know, I had a touch of the bulimia in college. I also kissed a girl once, but (LAUGHS) things pass.

The lights dim. **Ominous synthesizer music** begins to play. Lasers circle the room as a smoke machine fills the room. Antonio's voice comes over the speakers, with a lot of reverb.

ANTONIO MONATTI (O.S.)

Fifteen forty-one. Michelangelo unveils the Sistine Chapel!

The lasers start to swirl. Flashpots **explode.**

ANTONIO MONATTI (CONT'D; O.S.)

Eighteen eighty-six: Seurat completes "La Grande Jatte!"

Nineteen ninety-nine: "Star Wars - Episode I" opens! I haven't seen it, but I hear it's not so good! But in the new millennium, there is only...

CHRISTOBEL!!

Antonio pulls a cord, and thirty-four portraits of Peter are unveiled. The crowd reacts. Peter looks up from where he's moping in the corner, stunned.

CROWD

Hey, that's not art! / How jejune! / Amateur!

ANGLE ON SISTER WENDY, shaking her head disapprovingly.

SISTER WENDY

This blows!

CHRIS

Hey, that's my Dad! He's my inspiration. If it weren't for him I wouldn't even be here. And I don't mean the sex part, either.

Peter smiles. Lois touches Peter's arm and they share a smile. The crowd starts to **mutter** angrily.

ANTONIO MONATTI

Ladies and gentlemen, I apologize for these eyesores.

PETER

Oh, don't worry, those'll clear right up. Unless it's herpes. You do not want that. Right, Lois?

LOIS

(EMBARRASSED) Peter! (TO CROWD) It's not what you think. It's just (POINTS TO MOUTH) mm-mm herpes, not (POINTS DOWN) uh-uh herpes.

Antonio glares at Chris, indicating Peter and Lois.

ANTONIO MONATTI

I guess I was wrong about you. You're no prodigy. How could you be with <u>that</u> gene pool? You'll never amount to anything.

PETER

Now hold on a second! You can talk to my daughter that way, but not my son! Now apologize!

ANTONIO MONATTI

What if I don't?

Bing Crosby barges in.

BING CROSBY

(TO PETER) A-ha! There you are, you son of a bitch!

Peter turns around as Bing charges him. He dodges just in time and Bing tackles Antonio instead.

ANTONIO MONATTI

(LIKE A GIRL) Aaaah!

EXT. PLAZA HOTEL - DAY

A cab is waiting in front of the hotel as Peter and the family come down the steps.

CHRIS

Dad, I'm sorry I'm not gonna be a famous artist you can mooch off of.

MEG

And I'm sorry I have no talent.

Peter steps over a WINO on the sidewalk.

PETER

That's okay, kids. So I don't have my name on an amusement park. And maybe I'll never be famous. But I got three wonderful children and a wife that loves me.

LOIS

That's right. I guess when it comes right down to it, you're a pretty lucky--

The wino turns his head toward the building and **vomits**.

STEWIE

Oh, my sentiments exactly.

PETER

Come on, Griffins. Let's go home.

Peter turns and knocks into A MAN.

PETER (CONT'D)

Hey, watch where you're going!

The man gets up angrily, then notices Stewie. He studies him intently.

CALVIN KLEIN

This child is beautiful! I must have him!

PETER

Oh, no. I'll give you an apology, but that's as far as I'll go.

BRIAN

(RECOGNIZING HIM) No, Peter! This is heterosexual fashion designer Calvin Klein.

CALVIN KLEIN smiles at Brian.

CALVIN KLEIN

I've been looking everywhere for a face to launch my new line of diapers. And I think I've found him!

EXT. TIMES SQUARE - DAYS LATER

CLOSE ON Peter, Lois, Stewie, Chris, Meg and Brian underneath the giant billboard.

PETER

Well, Bob Funland may have his name on a sign. But only a Griffin has this!

PAN UP TO REVEAL a twenty-story picture of Stewie in a diaper, facing backwards, but bent over with his head peaking out between his legs and a come-hither look on his face. The slogan reads, "Stewie Griffin says: I can go anywhere in my Calvin Klein diaper." **PULL BACK** to include it in the New York skyline and we

FADE OUT:

END OF ACT THREE

TAG

INT. BRUCE WEBBER'S PHOTO STUDIO - DAY

As "**I'm Too Sexy for My Shirt**" blares in the background, Stewie, in a diaper, prances like Mick Jagger up and down a runway while BRUCE WEBBER snaps pictures like a madman.

STEWIE

Come on, work with me. Make me want it.

He lifts his diaper back up a little to sneak a peek of cheek.

STEWIE (CONT'D)

(TEASING) Oh, you're loving this aren't you!

END OF SHOW